

DESIGNS
FOR
LACE MAKING
BY
C. M. L. STONE.

28562
ny.

Thomas Wilson,

1313 Connecticut Ave.,

WASHINGTON, D. C.

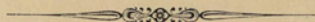
D E S I G N S

FOR

L A C E M A K I N G

BY

S. H. LILLA HAILSTONE.



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1870.

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165-11/2/15
HomenWade Gift

"AND though our Country every where is fill
 With Ladies, and with Gentlewomen, skild
 In this rare Art, yet here they may discerne
 Some things to teach them if they list to learne,
 And as this booke some cunning workes doth teach
 (Too hard for meane capacities to reach,)
 So for weake learners, other workes here be,
 As plaine and easie as are A B C.
 Thus skilfull or unskillfull, each may take
 This booke, and of it each good use may make.
 All sorts of workes almost that can be nam'd,
 Here are directions how they may be fram'd :
 And for this Kingdomes good are hither come
 From the remotest parts of Christendome,
 Collected with much paines and industry
 From scorching *Spaine* and freezing *Muscovie*,
 From fertill *France* and pleasant *Italy*,
 From *Poland*, *Sweden*, *Denmarke*, *Germany*;
 And some of these rare Patternes have beene set
 Beyond the bounds of faithlesse *Mahomet* :
 From spacious *China*, and those Kingdomes East,
 And from great *Mexico*, the Indies West.
 Thus are these workes farre fetcht and dearly bought,
 And consequently good for Ladies thought.
 Nor doe I derogate (in any case)
 Or doe esteeme of other teachings base,
 For *Tent-worke*, *Rais'd-worke*, *Laid-worke*, *Frost-worke*, *Net-worke*,
 Most curious *Purles*, or rare *Italian Cut-worke*,
 Fine *Ferne-stitch*, *Finny-stitch*, *New-stitch*, and *Chain-stitch*,
 Brane *Bred-stitch*, *Fishes stitch*, *Irish-stitch*, and *Queen-stitch*,
 The *Spanish-stitch*, *Rosemary-stitch* and *Mowse-stitch*,
 The smarting *Whip-stitch*, *Back-stitch*, and the *Crosse-stitch*;
 All these are good, and these we must allow,
 And these are every where in practise now :
 And in this Booke there are of these some store,
 With many others neuer seen before.
 Here Practise and Invention may be free ;
 And as a *Squirrell* skips from tree to tree,
 So maids may (from their Mistresse, or their Mother)
 Learne to leaue one worke, and to learne another,
 For here they may make choyce of which is which,
 And skip from work to worke, from stitch to stitch,
 Vntil, in time, delightfull practice shall
 (With profit) make them perfect in them all.
 Thus hoping that these workes may haue this guide,
 To serue for ornament, and not for pride ;
 To cherish vertue, banish idlenesse,
 For these ends, may this booke haue good successe."

From '*The Prayse of the Needle*,' by John Taylor, the Water-Poet, in *The Needle's Excellency*, the 12th Edition, printed at London, 1640.

The words just quoted were written by John Taylor, the celebrated Water-Poet, in his preface to the book called '*The Needle's Excellency*,'—"a new book wherein are divers admirable Workes wrought with the Needle. Newly invented and cut in copper for the pleasure and profit of the Industrious." This work reached the twelfth edition in the year 1640,

and affords ample evidence of the extent to which needlework was practised; and the quaint terms used by the poet exhibit at once the marvellous ingenuity and industry of the young ladies of that era.

From Italy, Germany and France, where the first books were issued illustrative of this art, the taste rapidly passed to England; and many of the patterns in the volume above quoted are identical with those from foreign countries.

Long antecedent to this date, England made itself famous by its Art of Needlework, exhibited in the robes used in the administration of sacred rites; this work was chiefly, if not entirely, confined to the use of the gorgeous embroidered vestments and appliances, which were decorated with gold and silver thread and silk.

The precise date at which Lace, under the modern signification, was made, is a matter of doubt, though a large Antependium of Conté work in my collection has been described by some antiquaries as English work of the thirteenth century, while others are of opinion that it was made in Southern Germany at the same period of time. The Very Rev. Canon Rock, in his preface to the 'Catalogue of the Textile Fabrics in the South Kensington Museum,' mentions Conté work of the fourteenth century as being in the inventory of Church apparels at Exeter.

While the grave matrons of other days passed their time in culling simples and distilling essences and remedies for cases of sickness, the younger members of the sex were no less instructed in the Art of Needlework, which was then deemed an essential part of their education. In a work written by Dr. Jean Baptiste de Glen, a learned doctor of the Sorbonne, entitled '*Du Devoir des Filles*,' published at Liége in 1597, the author speaks most strongly of the necessity of keeping young girls continually employed, and quotes the Blessed Virgin Mary as an example to be followed, who, from the age of three years to the day of her marriage, kept herself apart with other virgins, "Filant, cousant, tissant, et trauaillant en lin, laine, et soye, pour parer et aorner le Temple de Dieu." The title-page of this book informs us of the share taken by the author's brother, Jean de Glen, who appended to the treatise a series of engravings illustrative of Lace-work, both Point Coupé and Point Conté, as patterns of work to be used.

The taste and fashion of making Lace was cultivated at an early period in Italy, Germany and France; travellers brought home foreign books of patterns illustrative of this art in the sixteenth and seventeenth centuries; a very short time only elapsed when the artists in England, either copied the original designs, or created new ones, as exhibited in the work by Adrian Poyntz, published in London, in 1591, by J. Wolfe and Ed. White, wherein the identical patterns in the book designed by Vinciolo are reproduced; while in the '*Schole House for the Needle*,' printed in London by Richard Shorleyker, 1632, the patterns are almost entirely of original design, many of which are of great beauty and excellence. These works, published in England, have been carefully examined, and afford ample evidence how deeply the taste for needlework took root in our own country, and, being cultivated with industry and application, the results were fabrics of marvellous ingenuity and excellence.

Like many other arts, it degenerated into commonplace work, the chief cause being the introduction of Lace-making by machinery, with all its wonderful appliances, causing Lace to be made at a lower rate of cost, equally good in effect to the ordinary observer, though not so durable, and at last the Art of Needlework descended to the homely "samplers" of modern times.

It may be observed, that the skill brought to bear in the creation of the machinery for making Lace has had its reward in the production of articles of real merit, both in design and execution; so much so, that Lace made in that manner ought more correctly to stand on its own merits, and be defined as *Machine* Lace, instead of the common phrase of *imitation* Lace being applied to it.

In these days, with the universal wish to revive a taste for the beautiful, it has always appeared strange that so little has been done to encourage the Art of Needlework as practised by our sisters of other times, so as to enable it to regain its place as a useful and ornamental Art; and for some years having laboured to study the technical difficulties in working Lace patterns, both by the needle and the cushion, at last success rewarded my efforts, and readers of this work may be assured that, with patience and perseverance, the supposed obstacles will vanish, and every description of Lace, as heretofore made, may be again reproduced in as excellent a manner as that done by our predecessors.

Hitherto, the great obstacle has been the difficulty of obtaining patterns founded on a correct knowledge of the mode of working, and its application to the various designs; needle-work and cushion-work mixed inartistically, and without knowledge of the principles on which the design is founded, result only in a mere "imitation," which, to a practised eye, is very unsatisfactory. To effect a good and correct piece of work, let the beginner carefully study the nature of the design, the way in which the pattern should run, and its character, whether it is intended to accomplish the work by the use of the needle, tape, or by cushion-work.

Each kind of Lace should be made from its own appropriate style of pattern,—not a cushion-made Lace design be taken for a Tape and Point Lace, or a Point de Venise specimen copied from some inferior composition, with an unartistic net-work ground inserted.

The object of this work is to offer assistance towards the right way of reproducing Lace from good designs, to ensure their being as excellent as heretofore, and for this purpose the following Forty Plates have been arranged and divided amongst the five different kinds of Lace:—POINT DE VENISE, POINT COUPÉ, TAPE and POINT LACE, POINT CONTÉ and CUSHION LACE. Attention should be paid to Plate XXXVIII., exhibiting a piece of old Italian needlework, worked in red silk on linen, in the seventeenth century, or perhaps of an earlier date,—the effect of which is charming.

The first Five Plates represent Lace made on exactly the same principle, varying only in the fineness or coarseness of the thread. To work the design on Plate I. would, on account of the fineness of the work and consequent strain to the eyes, be unadvisable; but the same pattern on an enlarged scale would be faultless.

In the days when these Laces were made, the pattern was first drawn in ink on white parchment, the outlines all traced out with soft flax, of which several threads together were sewn tightly on to the parchment. The filling in then commenced, flax being always used; the connecting links with their many thorns and little wheels were attached from scroll to scroll, or flower to flower. Then the raised parts were done by many folds of the flax thread being laid on and carefully secured to the edges and centres of the flowers, diminishing in thickness as the raised part tapered down. This was then carefully button-holed over, sewing towards the worker; thorns, wheels, or rose-point being added according to fancy.

In making the Lace now, precisely the same process is recommended, except in the commencement. To work on white parchment is most trying to the eyes, therefore the plan suggested for adoption is, to trace the pattern on thin paper—tack this on to black glazed sheep-skin leather, firm and good, which can be procured at any saddler's or shoemaker's,—then sew the outline of the pattern securely on, and when done tear off the paper; the worker then has the luxury of seeing every stitch that is made, the original design being kept at hand, so that in case of difficulty it is always ready for reference. The materials are very few—Flax thread,—cotton is not on any account to be used for any purpose connected with Lace, unless it is wished to make an "imitation" and not a reproduction.* The tacking threads may nevertheless be made of cotton. Fine short needles are the best. There are so many little books now published teaching the stitches, that it is scarcely worth while to draw patterns of them. The one great fault in the Lace which ladies are now making is, that there are far too many stitches. In examining the first five Illustrations there will be found scarcely more than three varieties: the first, plain button-hole, on a thread drawn across working from left to right, then return to left again with one long thread, and again button-hole across from left to right over this thread, and into each previously made stitch; the second is only made in double button-hole stitch, that is, put the needle through the loop again before drawing up the stitch tight, then make three of these double stitches; leave a space sufficient to allow of three similar stitches being inserted in the next row; then repeat three more, and so on to the end of the row, working from left to right, and then return from right to left, not as in the first stitch, by a long thread, but in precisely the same way as has just been done. These are, as a rule, the only two stitches to be learnt; this second may be worked in a variety of patterns, as will be seen in the centres of the flowers in Plate II. and in Plate XV. The only difficulty seems to be to discover the mode of making the little "thorns," which really constitute the chief beauty of Old Lace, and which are dispersed so freely on the connecting links, the raised

* The best flax thread I have yet met with for working with the needle is to be had at Messrs. Ainsworth's, Cleator Mills, Whitehaven. It is unbleached, and gives a softness to the appearance, and is made in all qualities. "No. 60" is good for fine work; "No. 30" for strong. It is sold on large spools. For Cushion Lace, and also for Point work, beautiful white flax thread can be got at Mary Thorpe's, 3, Elliot Street, Clayton Square, Liverpool.

parts, and the edging. There are several ways of accomplishing this little thorn: the Italian mode is the simplest. Provide yourself with a fine needle, or, better still, a fine thread; put the thread you are working with round this extra needle or extra thread, drawing your working thread tight round the extra one, at the distance you wish your thorn *point* to be from your work; hold both ends of the extra thread tight under your left thumb (for the first thorn) and continue to button-hole towards your work on your own single thread; three or four stitches will be enough; then go on with the work itself till you come to your next thorn, when you repeat the process, slipping your needle round your extra thread, which still keep tight under the left thumb; this same extra thread you leave in the thorn points till you have completed your row of thorns, then draw it out: by no possibility can the point of the thorn slip if done in this way. If a piece of old Point d'Alençon Lace, *unwashed*, be examined, a horsehair will be seen to run through the ends of all these little thorns: the mode of working above described effects exactly the same purpose. When the work is completed cut the thread at the back of the leather and re-commence as before, always tacking on to the leather a small portion of the finished Lace to go on working from, so that there may be no blemish in continuing the pattern.

Plates VI., VII. and VIII. are original designs for the same kind of Point Lace; and this title should be given only to that fabric which is made entirely by the *point of the needle*. In Plate VII. the white portions are intended to be made thick, and button-holed over with or without thorns, as the worker prefers.

Plate IX. is adapted from an old pattern book.

Plates X., XI. and XII. are all beautiful patterns,—a mixture of Point with the flowing lines of a close linen tape, the edges of which are button-holed over. Plate XI., however, is almost all *Braid*, not tape,—the latter is woven, the former more of a plaited fabric. Plates XIII. and XIV. are also original designs; the tape in each is intended to be button-holed over on each side and thorns added. Plate XV. is from Lace formed of a tape composing the pattern edged with a fine cord, the centre of the flowers being Point.

Plates XVI. to XXIII. are taken from Point Coupé of different qualities, the finest being Plate XXIII., which is one of a pair of Sleeves made in Sienna in 1861. The principle of making this Lace is extremely simple; it can be made with rapidity, and the result is most effective. The name "Point Coupé" tells its own tale—"cut work," that is to say, the work is done in linen, all the perpendicular and horizontal lines being left; the remaining spaces being cut away; the linen itself, top and bottom, being whipped to prevent unravelling, and an open hem-stitch done within; the threads left are cleared of the cross threads, divided into two, and then the needle woven over and under backwards and forwards. All the cross threads required to make the geometrical pattern must of course be inserted. The remaining parts of the pattern are done in precisely the same stitches as those already described. This Lace is perfect for Church linen, and many other purposes. The edgings of Plates XVII. to XXI. are all made on the cushion.

If Point Coupé is to be made in the linen, first sew it firmly on to the leather; then trace the outline of the pattern on the linen in blue liquid sufficient to guide the cutting away of the superfluous material; securely fasten down the threads which are left, and then complete that portion of the work before inserting the cross lines and geometrical patterns, which can all be done by the eye with the design before you.

If it is wished to make Point Coupé without the linen, that is to say, the Lace by itself, then trace the pattern on coloured leather, or, as before described, on white paper over black leather, which paper is to be torn away when the foundation threads are *well secured*, which foundation threads must of course be equal in thickness to what the linen would have been.

Plate XXIX. is an insertion of Point Conté. It is scarcely necessary to enter into any explanation of this kind of Lace. The materials for it are all to be had at Hellbronner's shop in Regent Street. All the explanation that is needed is, first to net the insertion any width you require, beginning at a point and increasing till you get the desired width; then if a length is wished for, continuing to increase one side while diminishing the other, which will cause it to be square in the mesh; when completed, finish off as begun. Then obtain from a white-smith a little frame (square or oblong according to your requirements) composed of iron wire the thickness of a very thin pencil; wrap round this frame a bit of coloured sarcenet ribbon, and fasten in your netting; then commence to darn according to your pattern; one of Hellbronner's little books will teach the stitches, which in the Old Lace, however, were very few.

Plates XXX. to XXXII. are all Point Conté, taken from the collection of Pattern Lace-Books of different countries, which from time to time have been made by me.

Plates XXXIII. to XXXVII. are original designs for Tape and Point Lace. Here it will be perceived that the edge is always done with the needle; the tape itself should never be allowed to edge this Lace. It may be used as a heading, but not as the edge. The tape should always be made of flax, and on the cushion; holes, at regular intervals, may be left during the process of making, but no variation in width should be allowed. To discover if machine or cushion-made tape, draw the thread at the edge,—if it puckers up, it is machine-made; if the reverse, it may be relied on as having been woven on the cushion.

To make this Lace look well, let the tape be very firmly sewn—keeping the tacking stitches on the outside of the curves—on to the leather, which latter should be as strong in substance as can conveniently be handled. The inside curves must be whipped round, so as to make the tape lie flat; the fewer varieties of stitches introduced the better, and the more thorns in the connecting links the handsomer will it appear. This Lace always looks best if washed before it is worn; the way to do this is to have a good-sized board, well covered with two or three folds of coarse soft flannel. Lay the Lace, right side down, on to the flannel, carefully pin it out, cover it with some coarse white muslin stretched quite tight over it, and pour on some cold water; then, with hot water, a flannel and soap, wash it,—a fair amount of rubbing will do no harm,—pour on it plenty of clean water, and dry it out of doors or before the fire; then take off the muslin and unpin the Lace. This same Tape and Point Lace might be made in black silk tape, and worked with black silk on white parchment, which would produce a new, useful and handsome style of Lace.

Plates XXXIX. and XL. are from Cushion-made Lace, and these patterns will show how mistaken is the idea of trying to reproduce this kind of Lace in Tape and Point. The method of making this beautiful fabric is almost impossible to describe on paper; but, once seen and understood, it is easy of application. The same principle is carried through each of these designs; namely, that of a tape which, in Plate XL., makes the design as it winds along, the little connecting links being done at the same time. Here, in Cushion Lace, a thick edge is correct.

Plate XXXIX., however, is different; here the centres of the flowers are done with another set of bobbins, after the outside is completed. Then, the flowers are arranged according to the flowing design, and the links are made again with fresh bobbins, the edge and heading being likewise separate.

This Lace is beautifully made at the Girls' Catholic Orphanage, Falkener Street, Liverpool, where can be obtained the cushion-made tapes for Tape and Point Lace. The idea of making this Lace by means of a straight tape of different widths and patterns, to be twisted into a design and completed with a needle, is founded on an erroneous principle; the result simply becomes an *imitation*, the one thing all Lace workers should especially endeavour to avoid.

There are no difficulties in making Lace which, with time and patience, cannot be overcome; great success has followed the perseverance shown in Miss Keane's School at Cappoquin, Ireland, where Point de Venise, Point Coupé, and Tape and Point, from excellent old designs, have been all made to perfection within the last year.

It has been no light matter, in arranging this volume, to decide which flowers to gather out of a garden so rich and varied. It would have been easy to double the number of Plates, as far as material was concerned, but then it would have increased the cost,—and the great wish has been to keep the volume within reasonable limits. In conclusion, it only remains for me to say, that if this book proves any assistance to those anxious to cultivate and bring to perfection the Art of Lace-making in all its branches, the author will feel amply rewarded.

S. H. LILLA HAILSTONE.

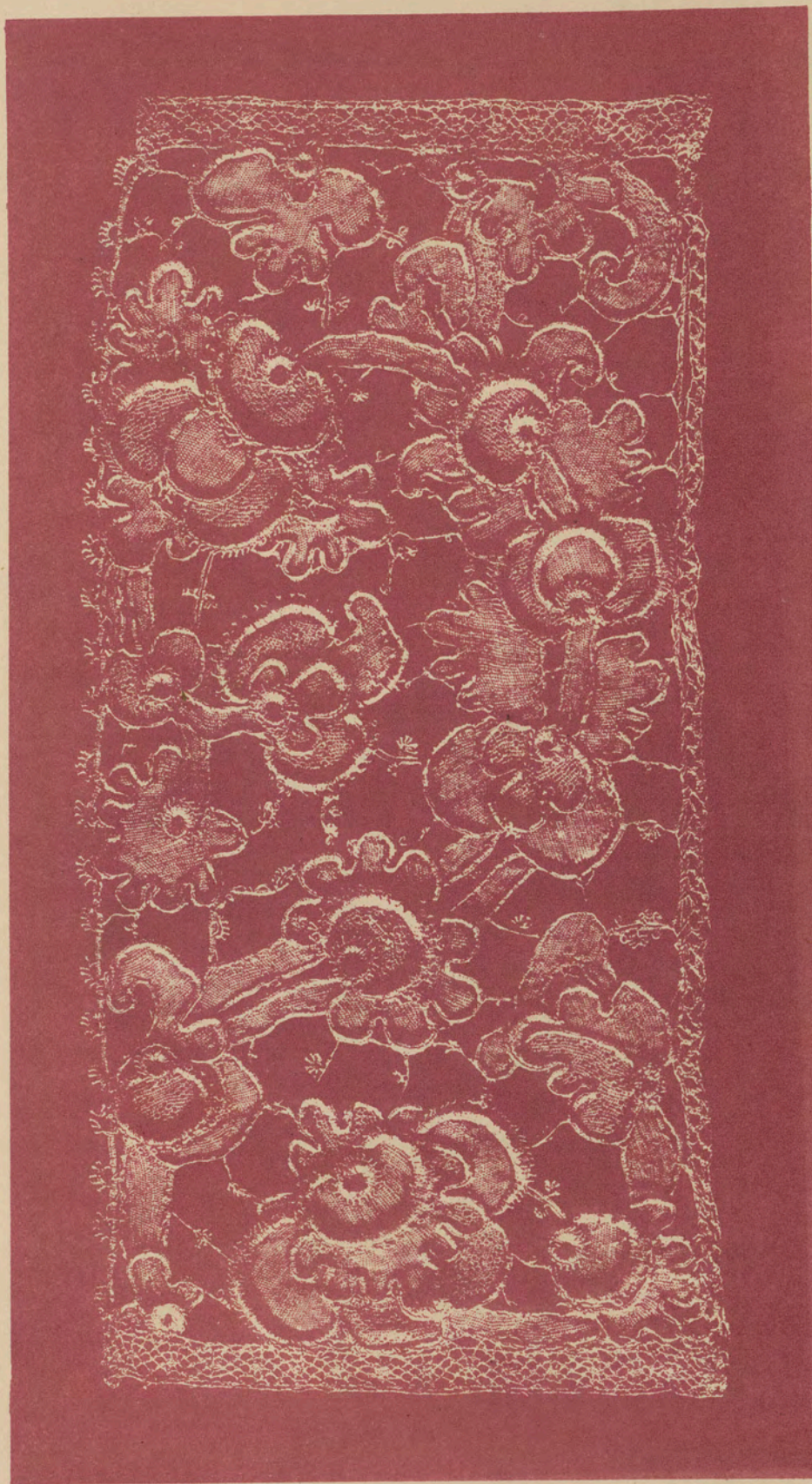
Horton Hall, Bradford, Yorkshire, April 30, 1870.



*Photo-Chromo Lith.
F. Tooks Court.*

POINT DE VENISE, EN RELIEF,

CIRCA 1600.



*Photo-Chroma Lith.
J. Tooks Court.*

POINT DE VENISE, EN RELIEF,

17TH CENTURY.



*Photo-Chromo Lith.
4. Looks Court.*

ITALIAN POINT,

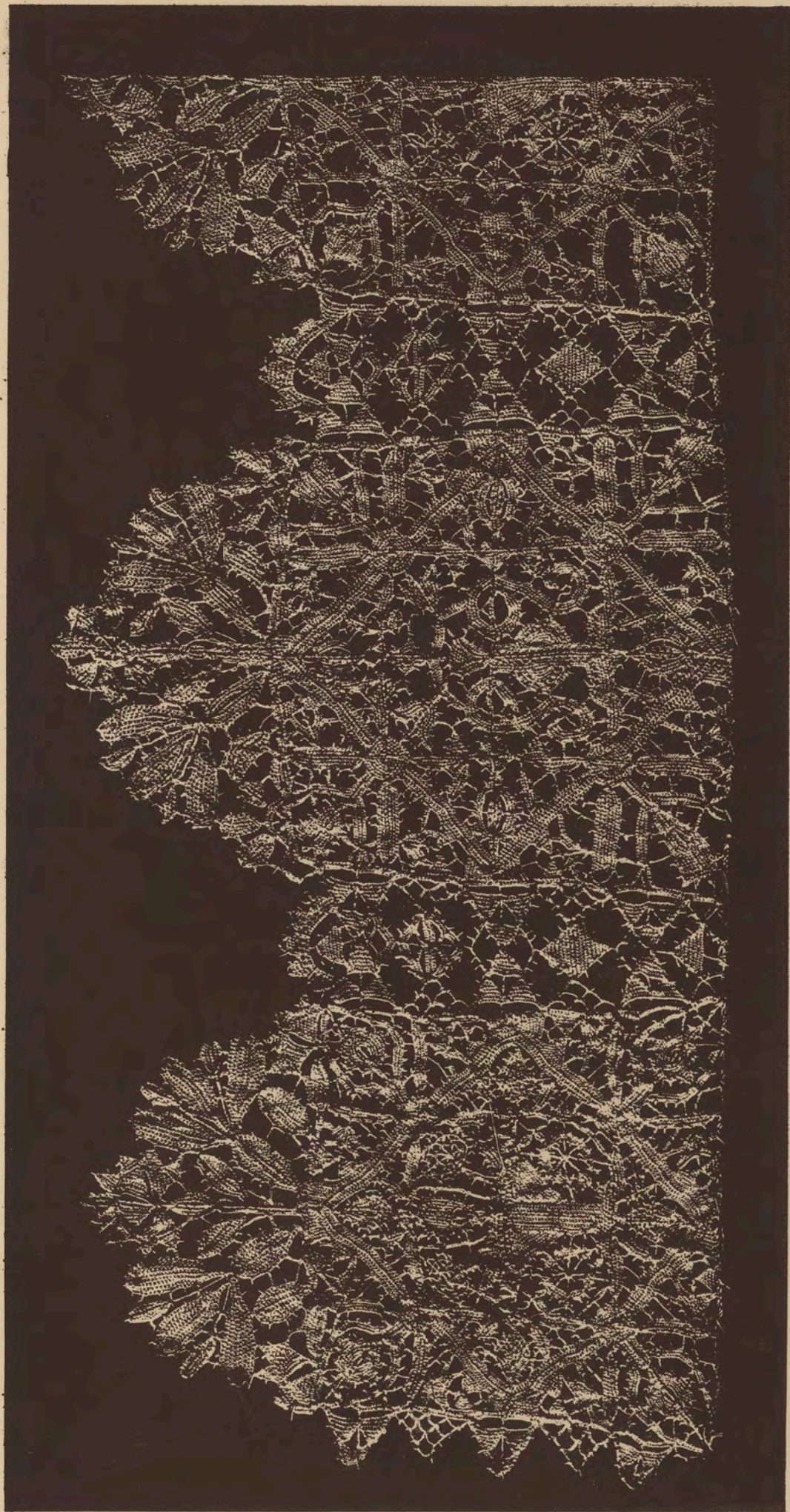
CIRCA 1597.



*Photo-Chromia Lith.
4, Took's Court.*

COARSE ITALIAN POINT,

18TH CENTURY.



*Photo-Chromas Lith.
A. Tooke Court.*

ENGLISH POINT,

CIRCA 1600.



POINT DE VENISE, EN RELIEF.



*Photo-Chromas Lith.
& Engraving Co.*

POINT LACE.

7.



*Photo-Chromas Lith.
F. Tock's Court.*



*Photo-Chromo Lith.
T. T. Co. Ltd.*

ITALIAN POINT,

1589.

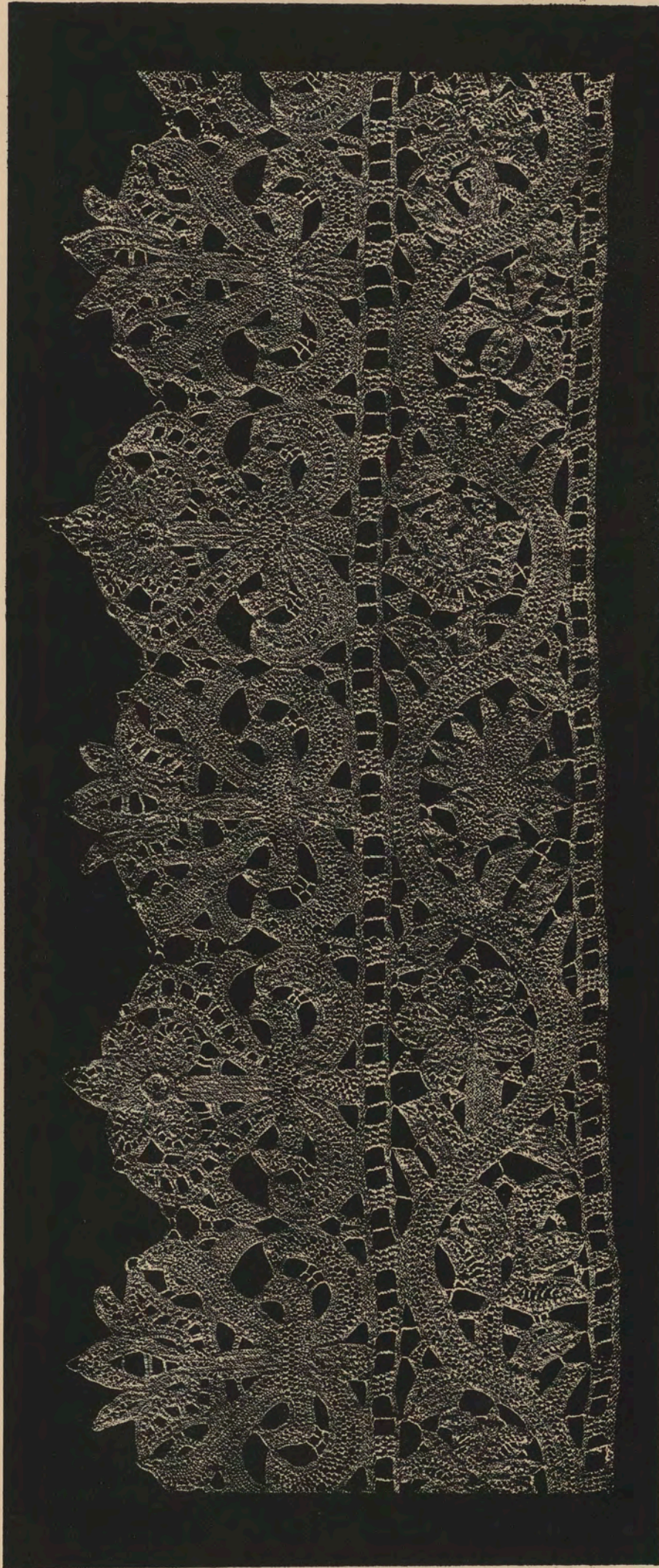
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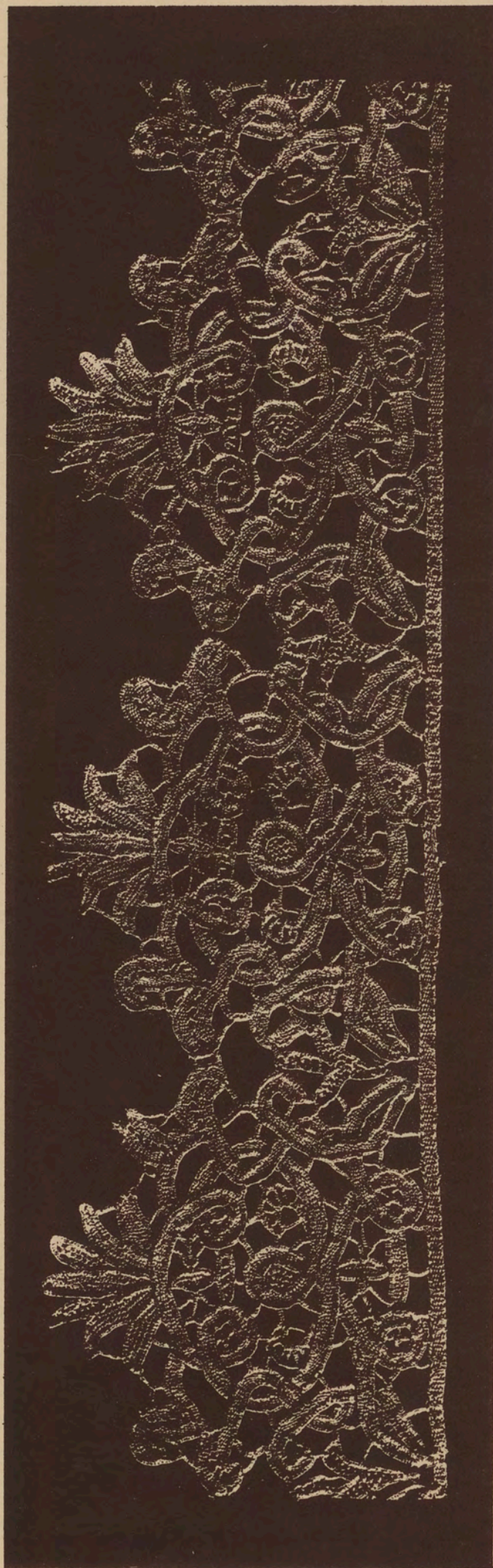
*Photo-Chromia Ltd.
4, Tooke Court.*

FINE ITALIAN POINT, WITH TAPE,

EARLY 17TH CENTURY.



FINE ITALIAN POINT, WITH BRAID,
EARLY 17TH CENTURY.

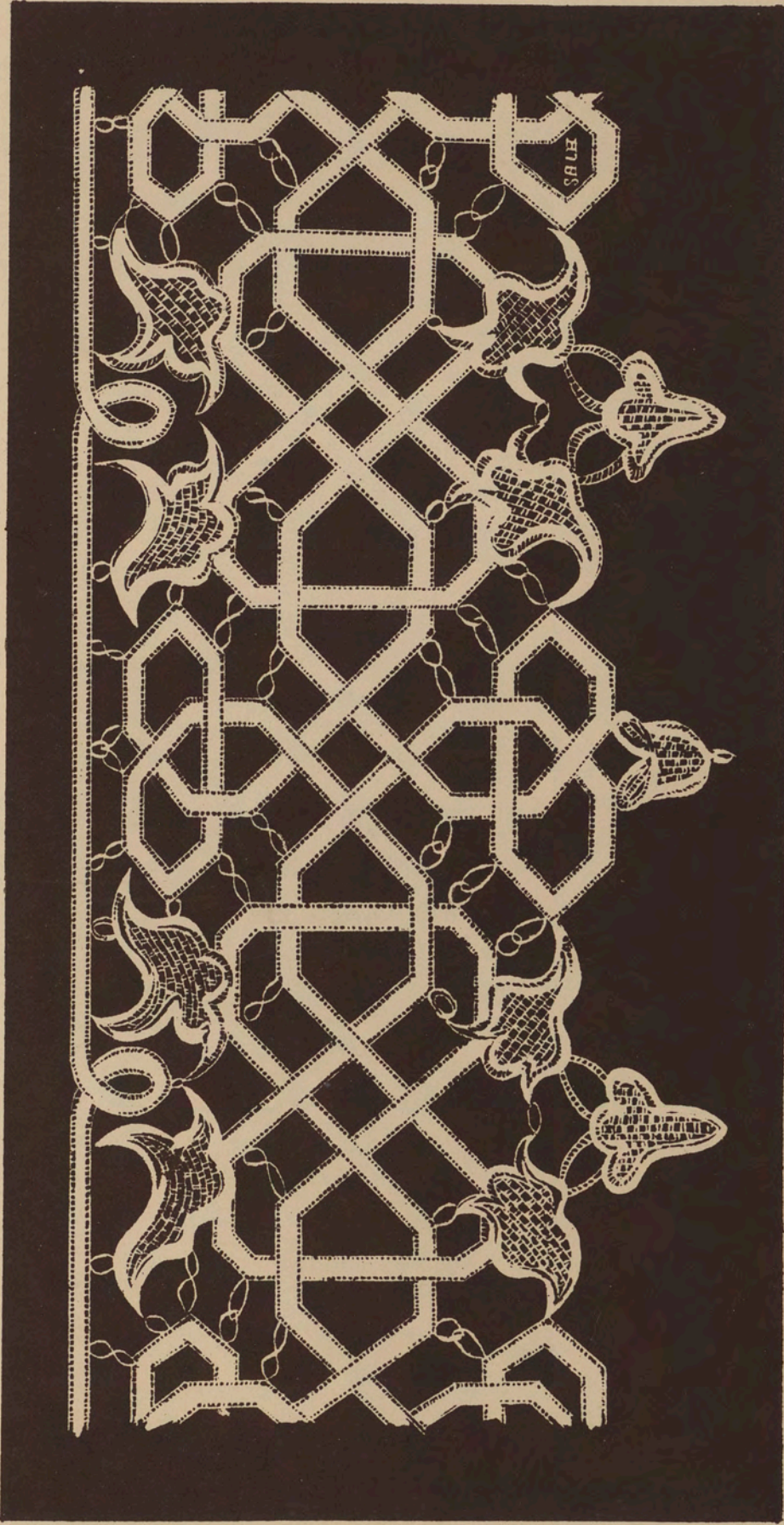


*Photo. Christine Lillie.
F. Torkes Court.*

GENOESE POINT, MIXED WITH TAPE,

18TH CENTURY.

12.



*Photo Chromo Lit.
4. Tucks Court.*

TAPE AND POINT LACE,

1529.

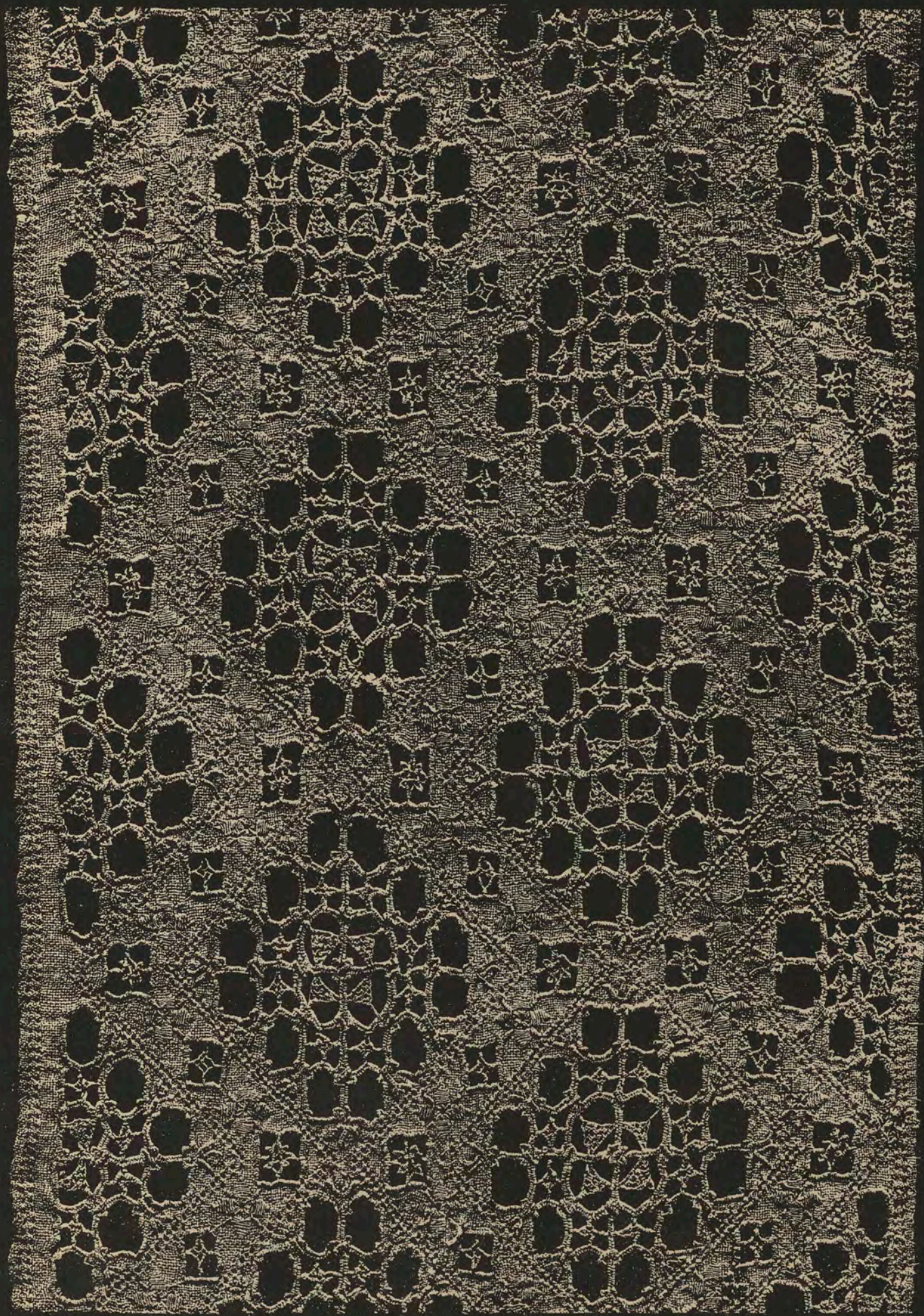
14.



*Photo-Chromio Lith.
A. Tooke Court.*

ITALIAN. A MIXTURE OF TAPE EDGED WITH A CORD SEWN ON AND POINT LACE.

18TH CENTURY.

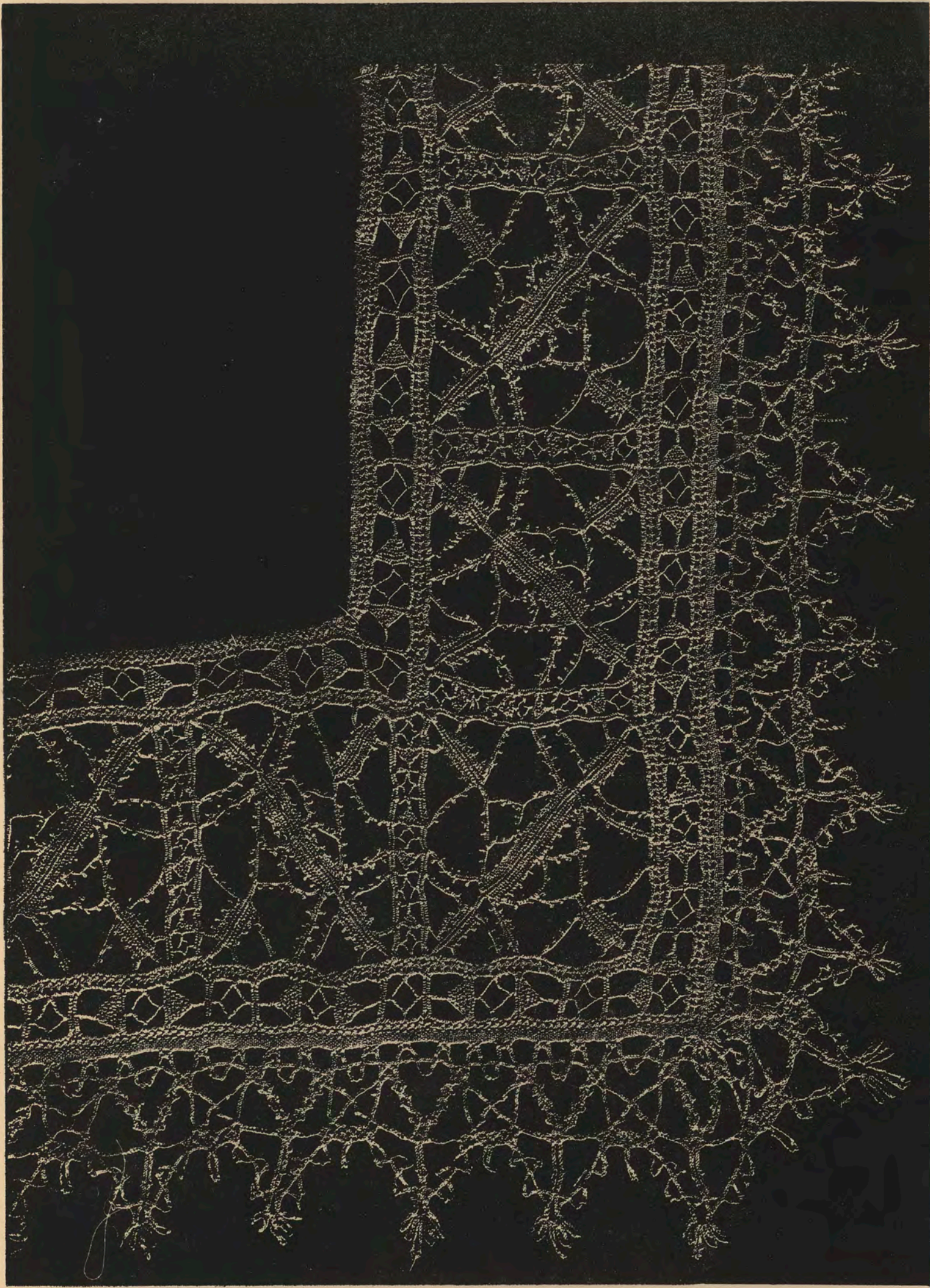


*Photo-Chromolith.
4. Toole Court.*

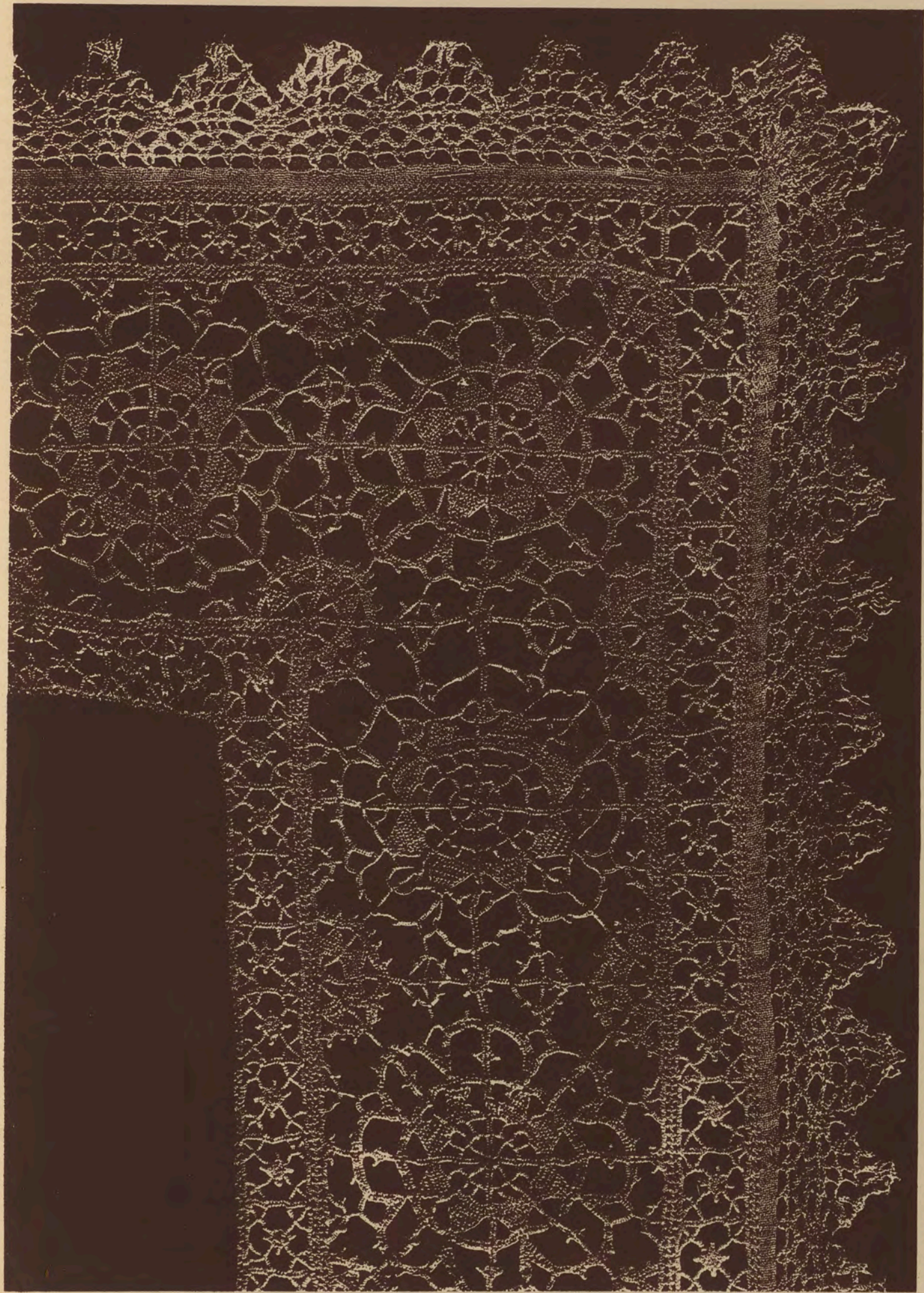
POINT COUPÉ, ITALIAN,

17TH CENTURY.

16.



FINE ITALIAN POINT COUPÉ, WITH CUSHION LACE EDGE.



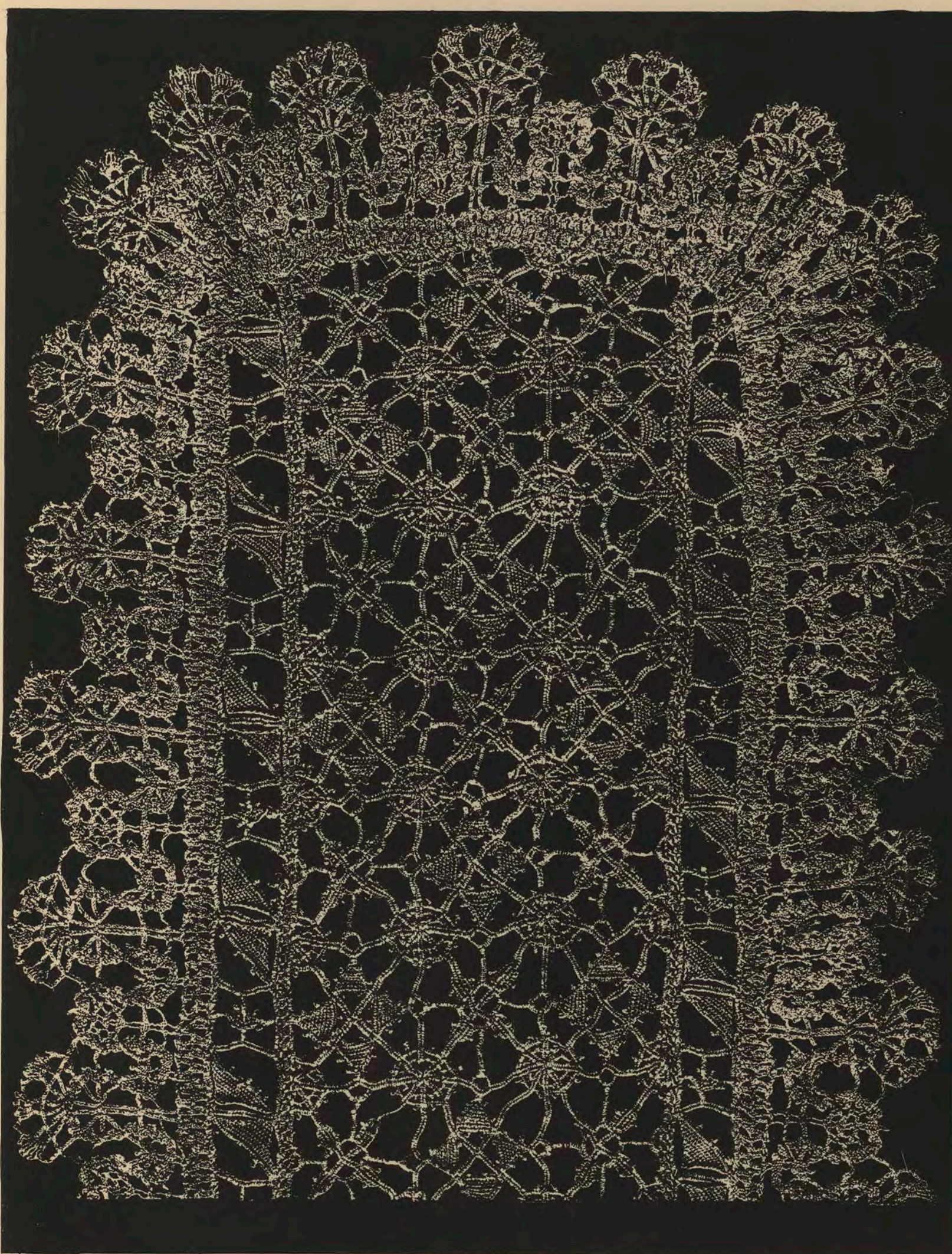
ITALIAN POINT COUPÉ, WITH CUSHION EDGE.



*Photo-Chromo Lith.
A. Toole Court.*

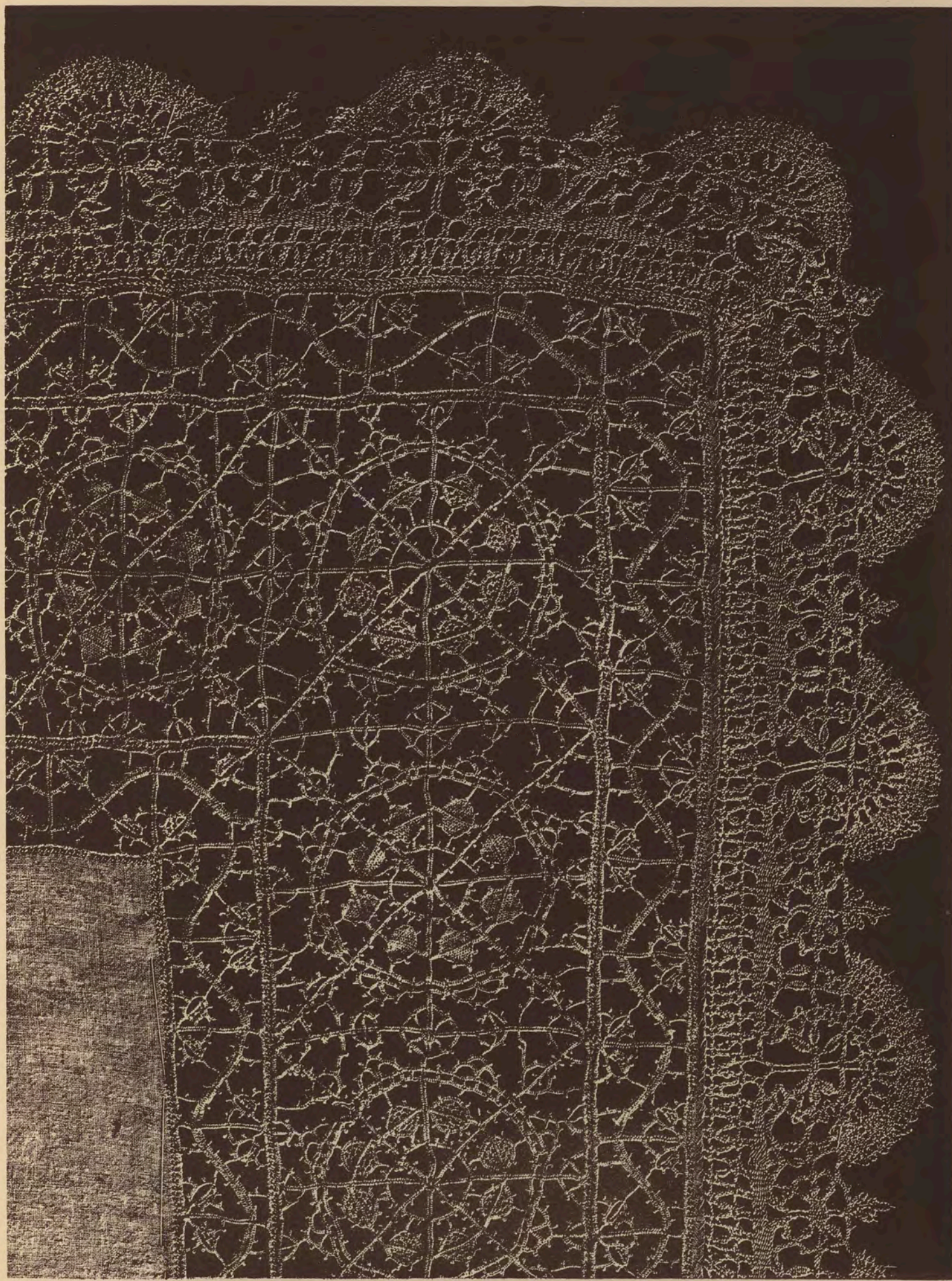
ITALIAN POINT COUPÉ, WITH CUSHION LACE SCALLOPS,

LATE 17TH CENTURY.



*Photo-Chromio Lith.
A. Tuck's Court.*

NEAPOLITAN POINT COUPÉ, WITH CUSHION SCALLOP.

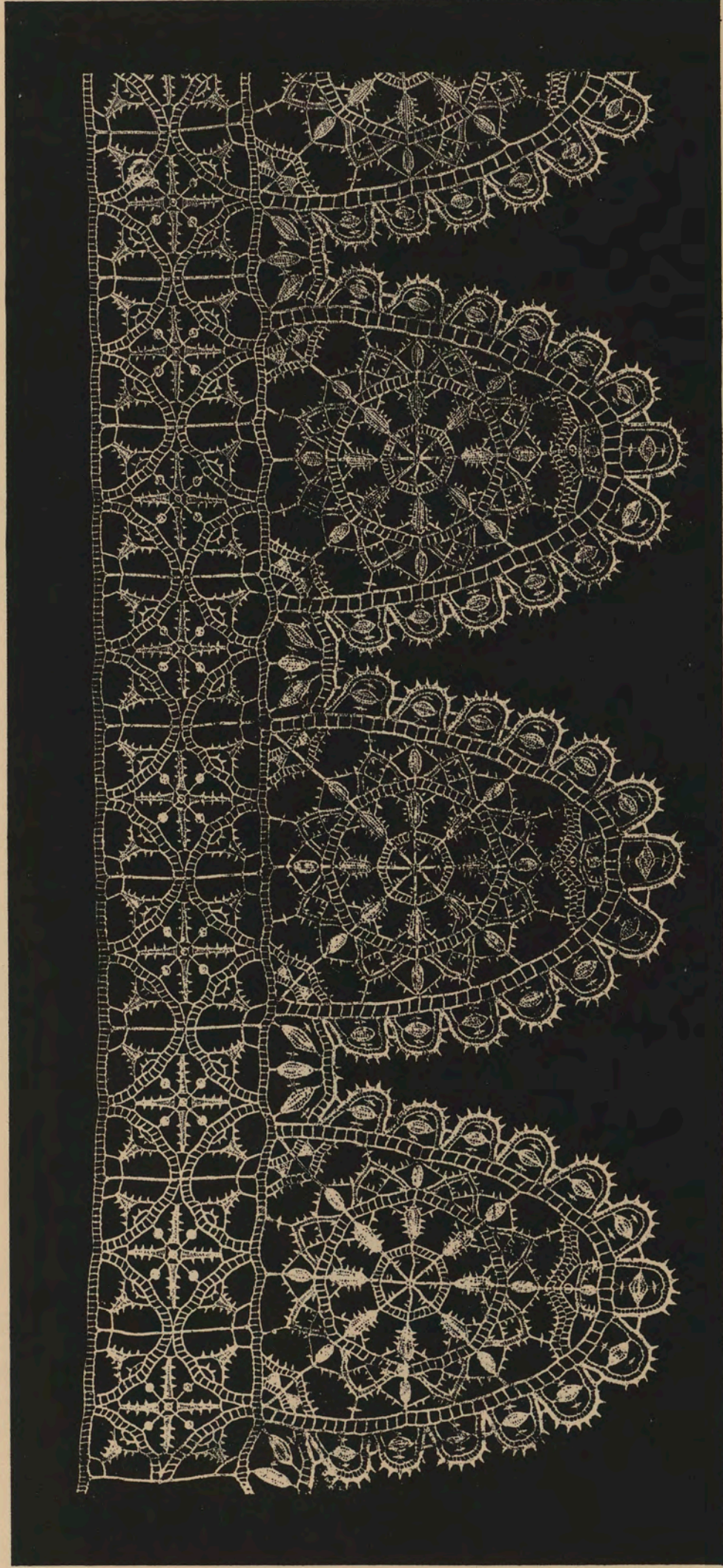


*Photo-Chromolith.
A. Toole & Co.*

GREEK POINT COUPÉ, WITH CUSHION LACE SCALLOP.



POINT COUPÉ.



*Photo-Chromolith.
A. Toole Court.*

POINT COUPÉ. WORKED BY ANTOINETTE Basetti of SIENNA IN TUSCANY, IN THE YEAR 1861.

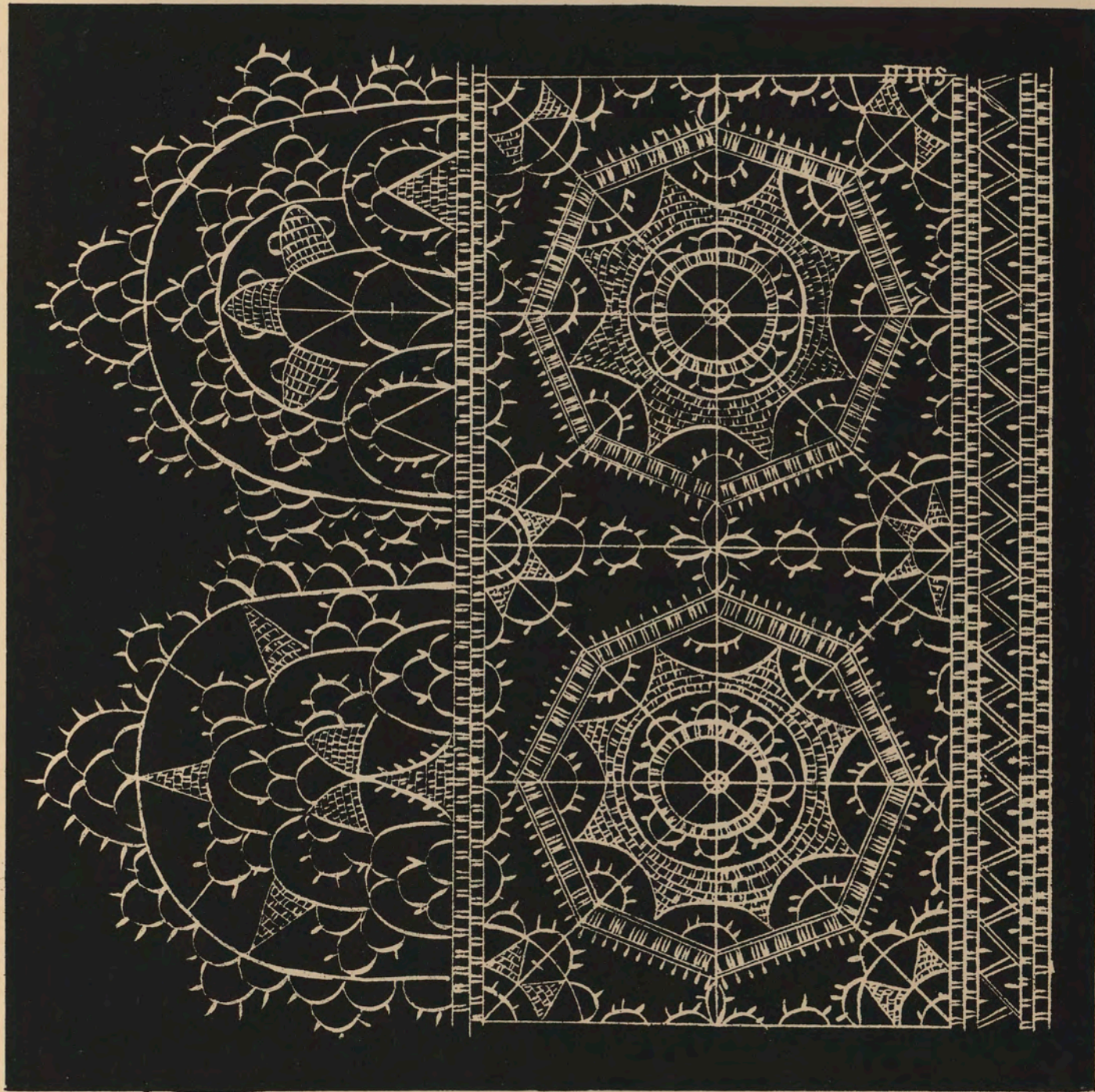
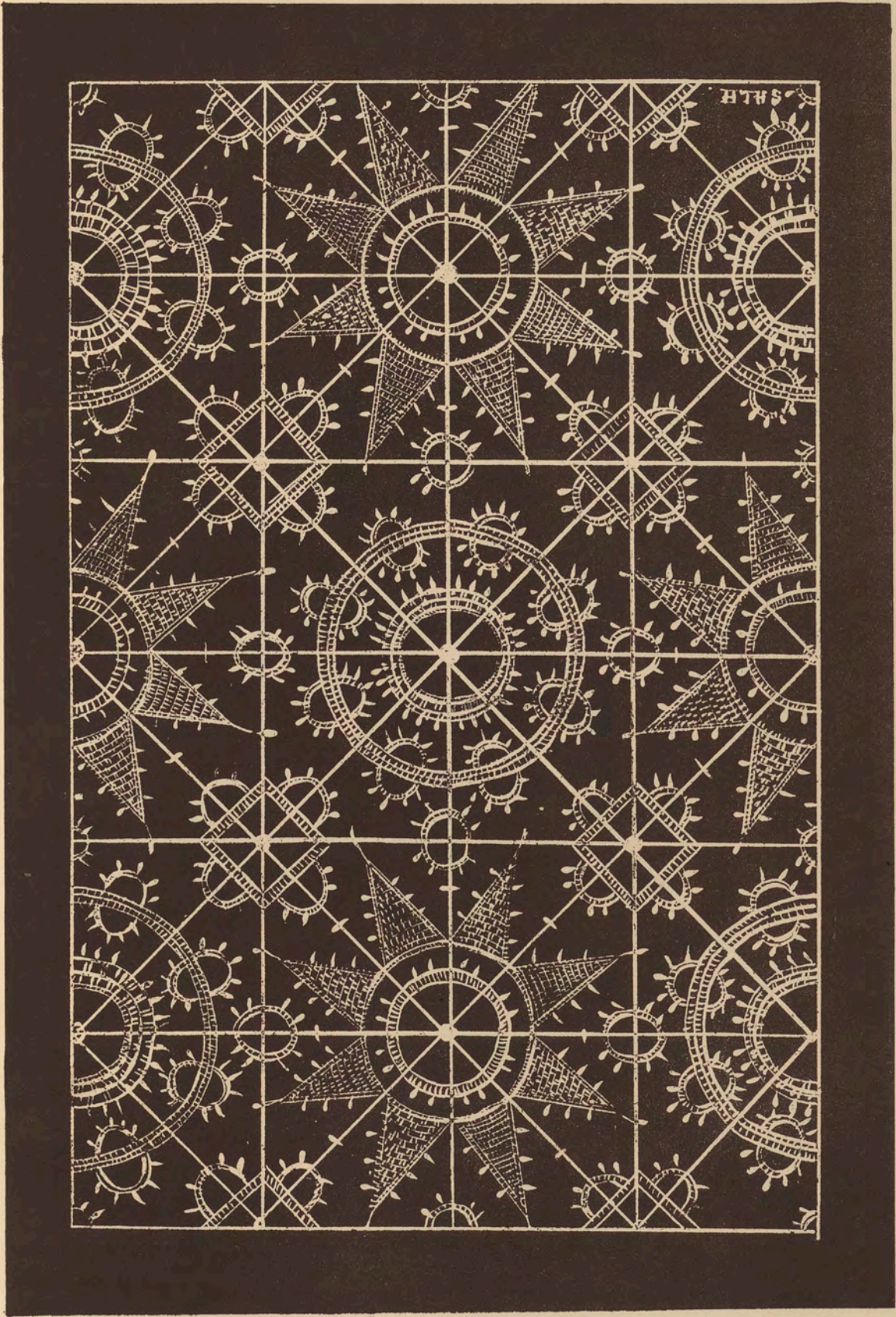


Photo-Chromio Lith.
4. Toole Court.

POINT COUPÉ,

1589. VINCIOLO.

24.

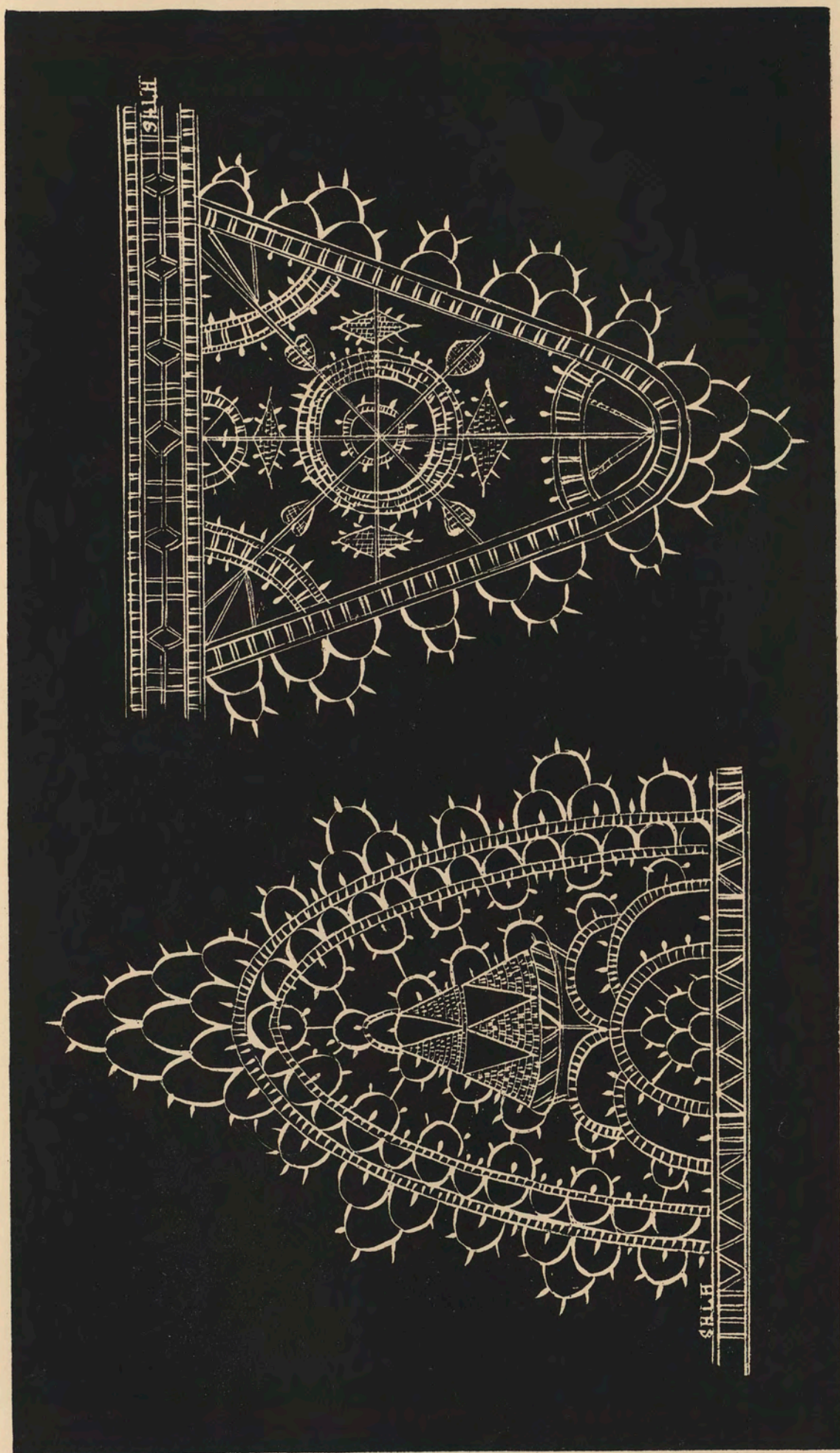


*Photo Chroma Lith.
& Tucks Court.*

POINT COUPÉ.

1597.

25.

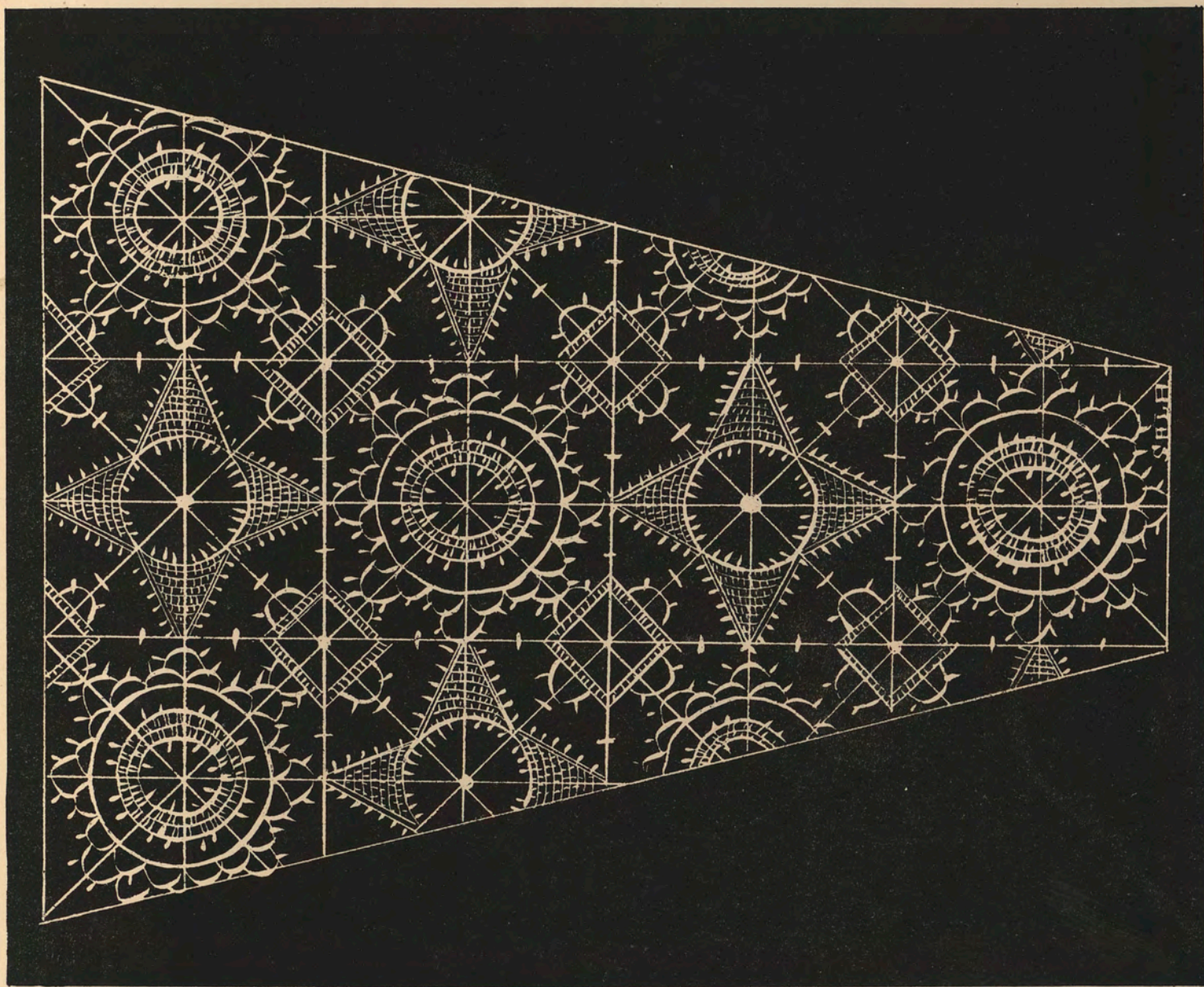


POINT COUPÉ.

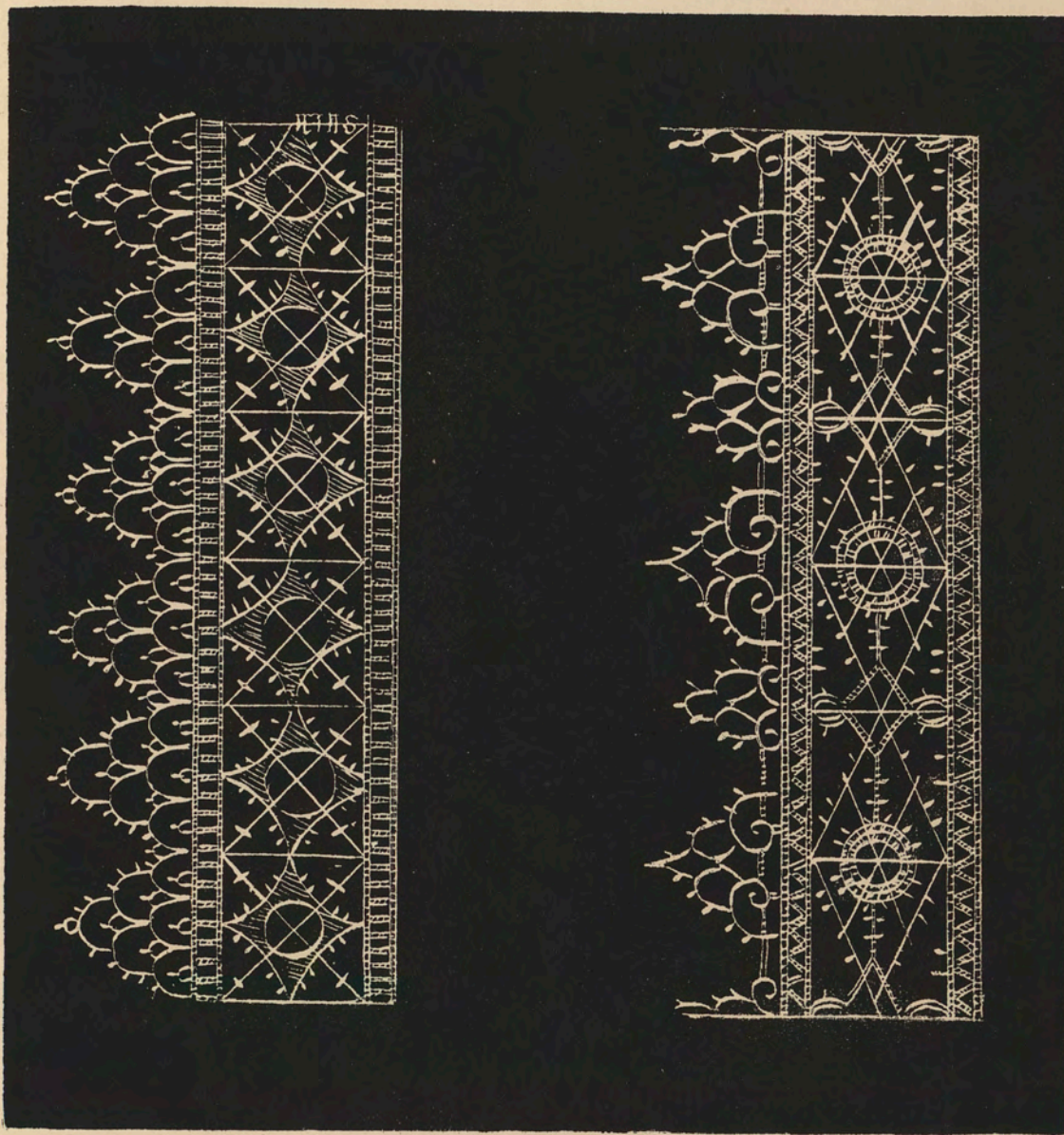
1589.

26.

Photo-Chrome Lith.
4. Toole Court



POINT COUPÉ.



*Photo-Chromio Lith.
4. Toole's Court.*

POINT COUPÉ.

1597.

28.



*Photo-Chromo Lith.
4. Looks Coarse.*

POINT CONTÉ, ITALIAN.

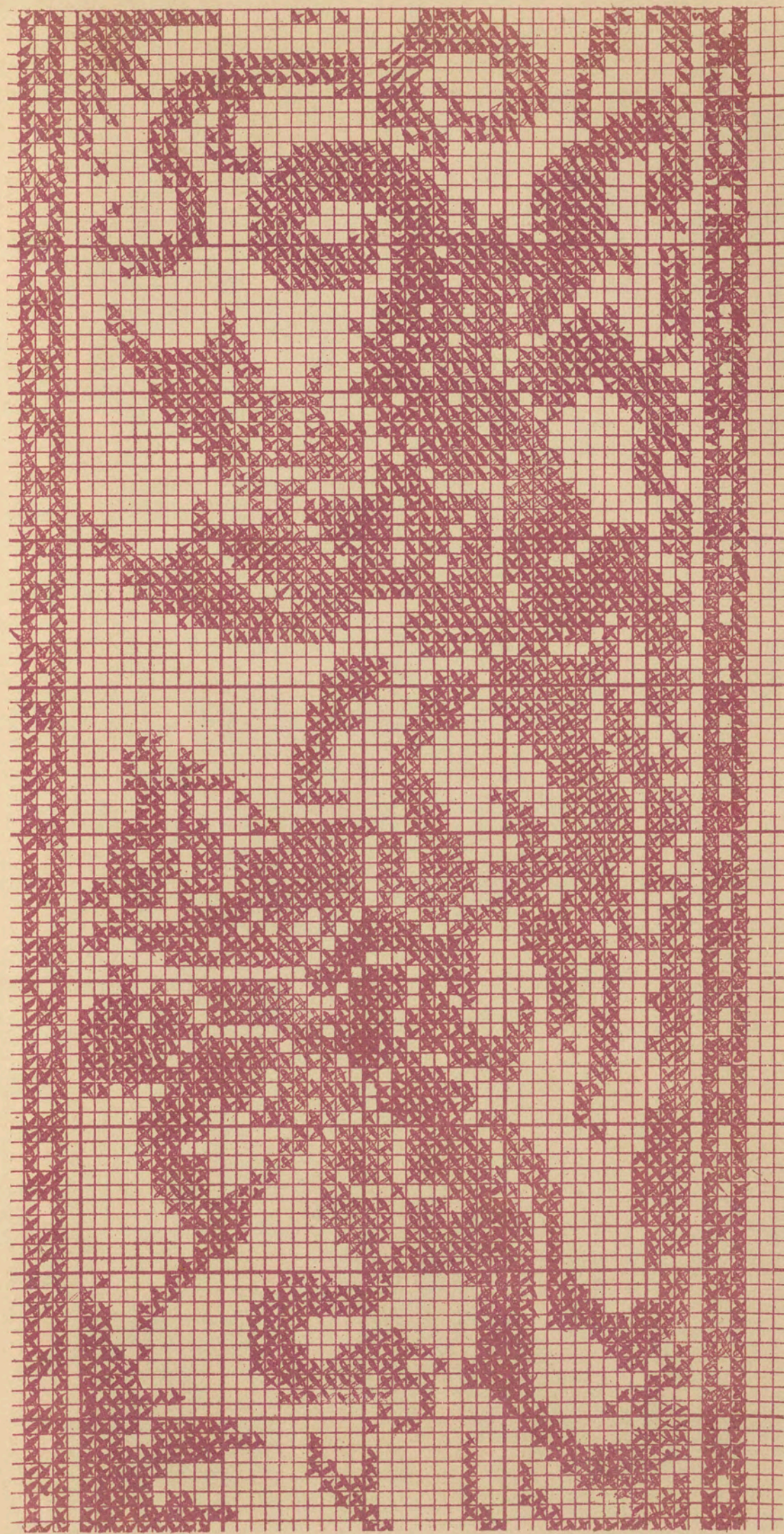


*Photo-Chromo Lith.
& Ticks Court.*

POINT CONTÉ, NETTED AND DARNED.

1597.

30.

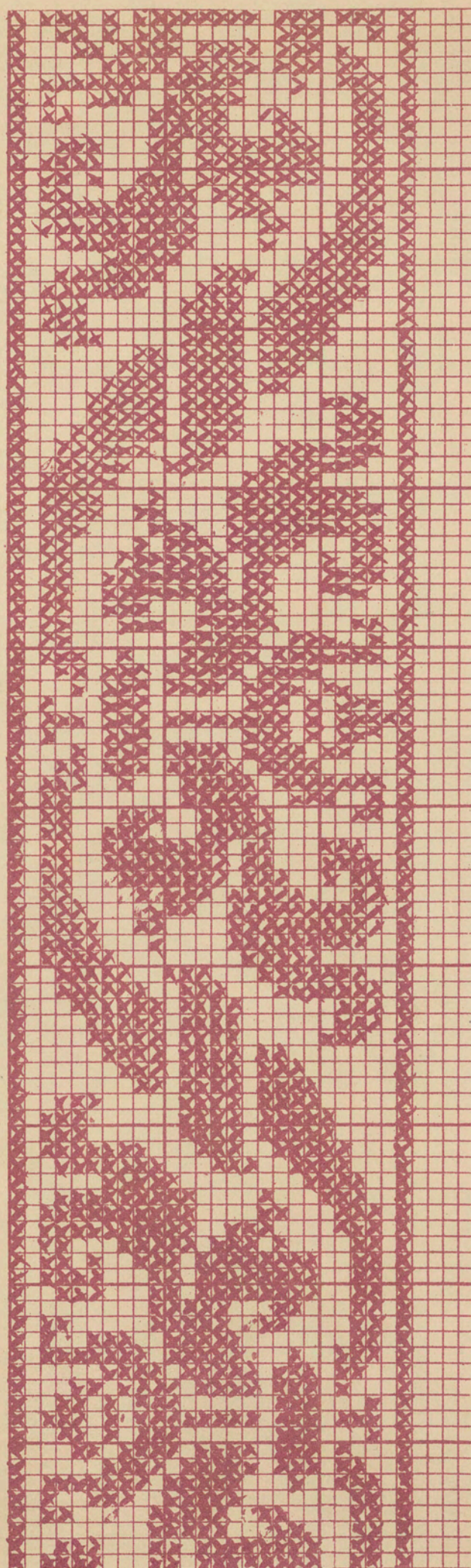


*Photo-Chromos Lith.
& Tooks Court.*

POINT CONTÉ.

1597.

31.

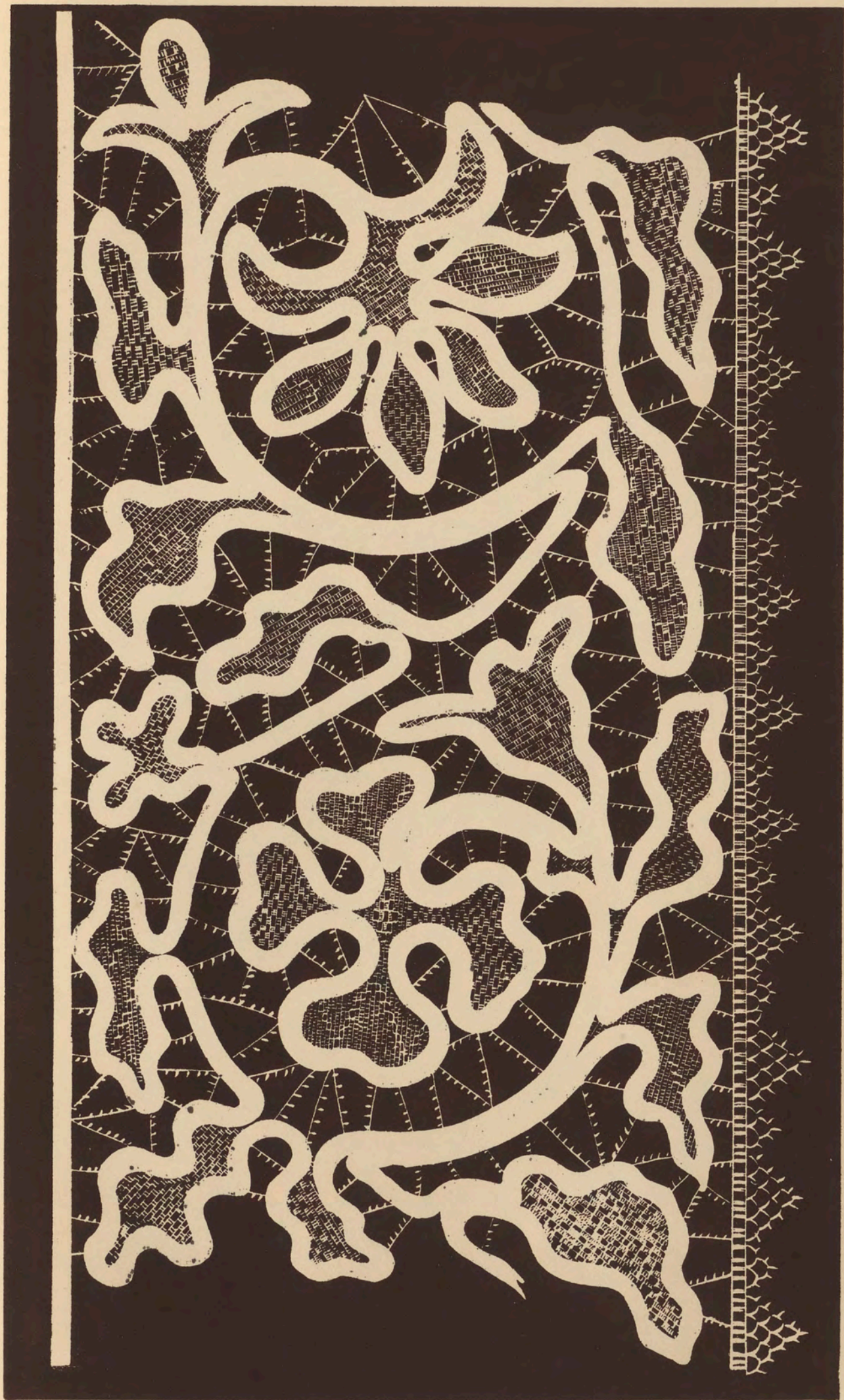


*Photo-Chromia Lith.
4, Looks Court.*

POINT CONTÉ.

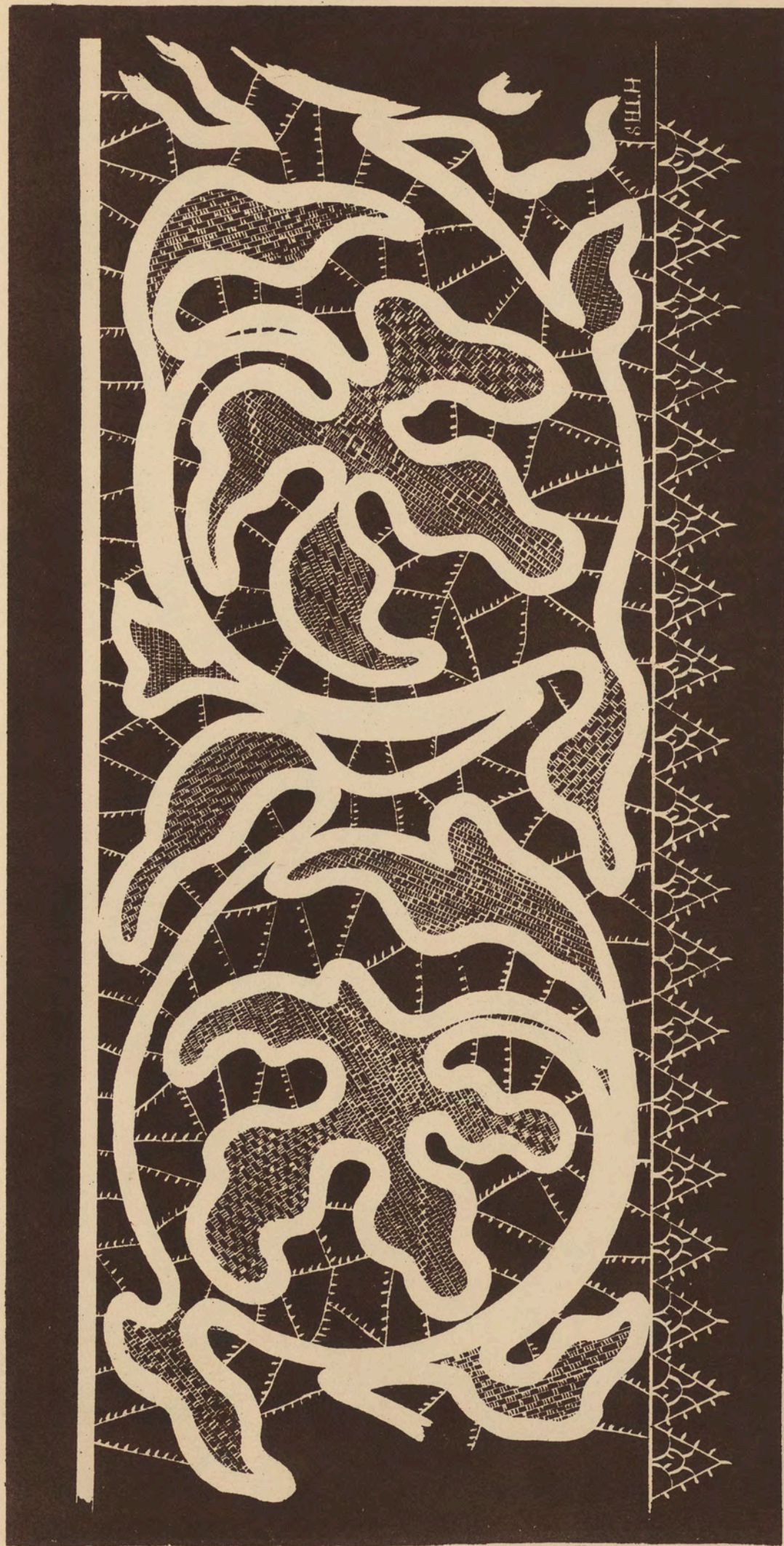
1597.

32.



*Photo-Chromo Lith.
A. Toole Court.*

TAPE AND POINT LACE FLOUNCE.



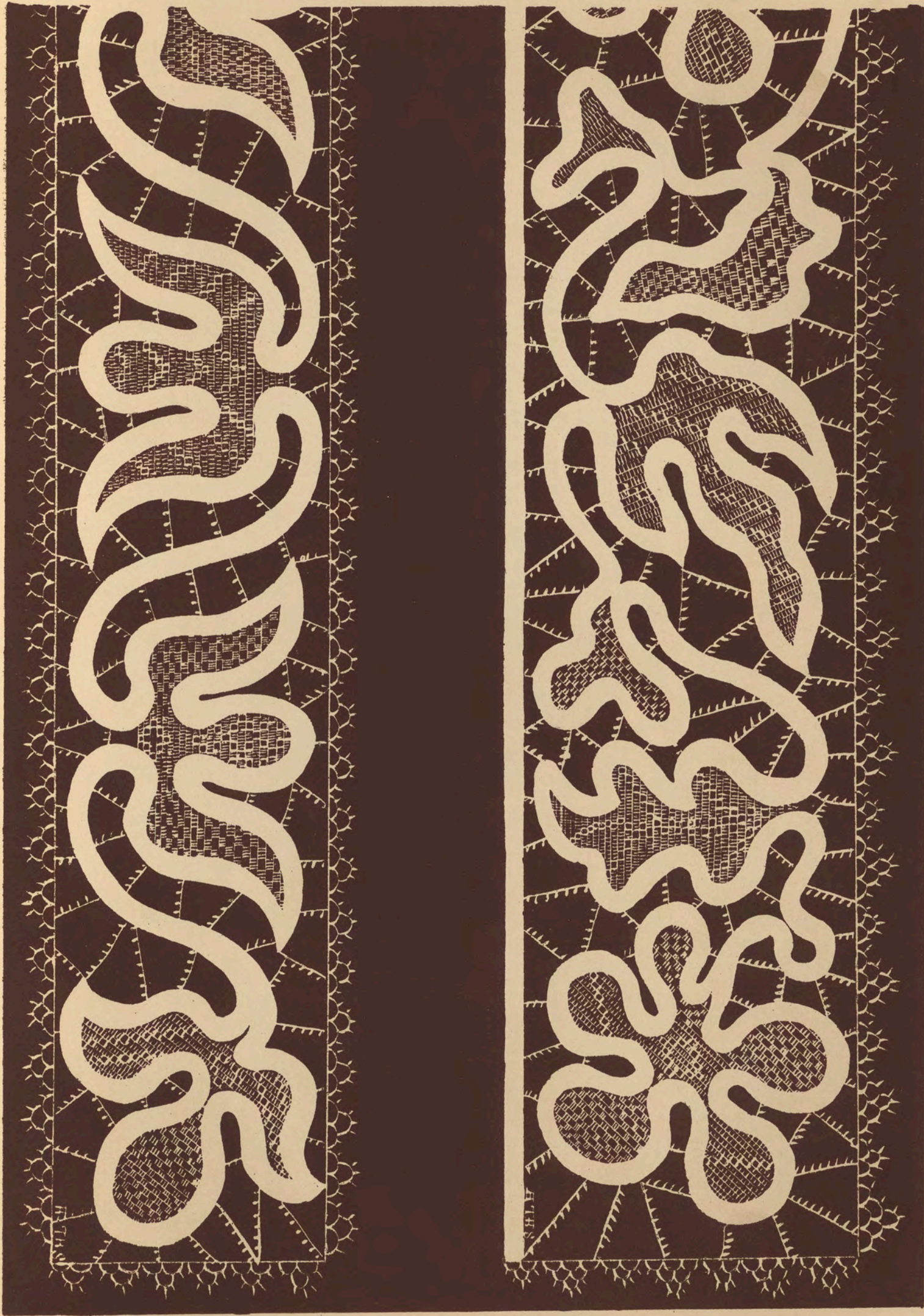
*Photo-Chromo Lith.
A. Tooke Court.*

TAPE AND POINT LACE.

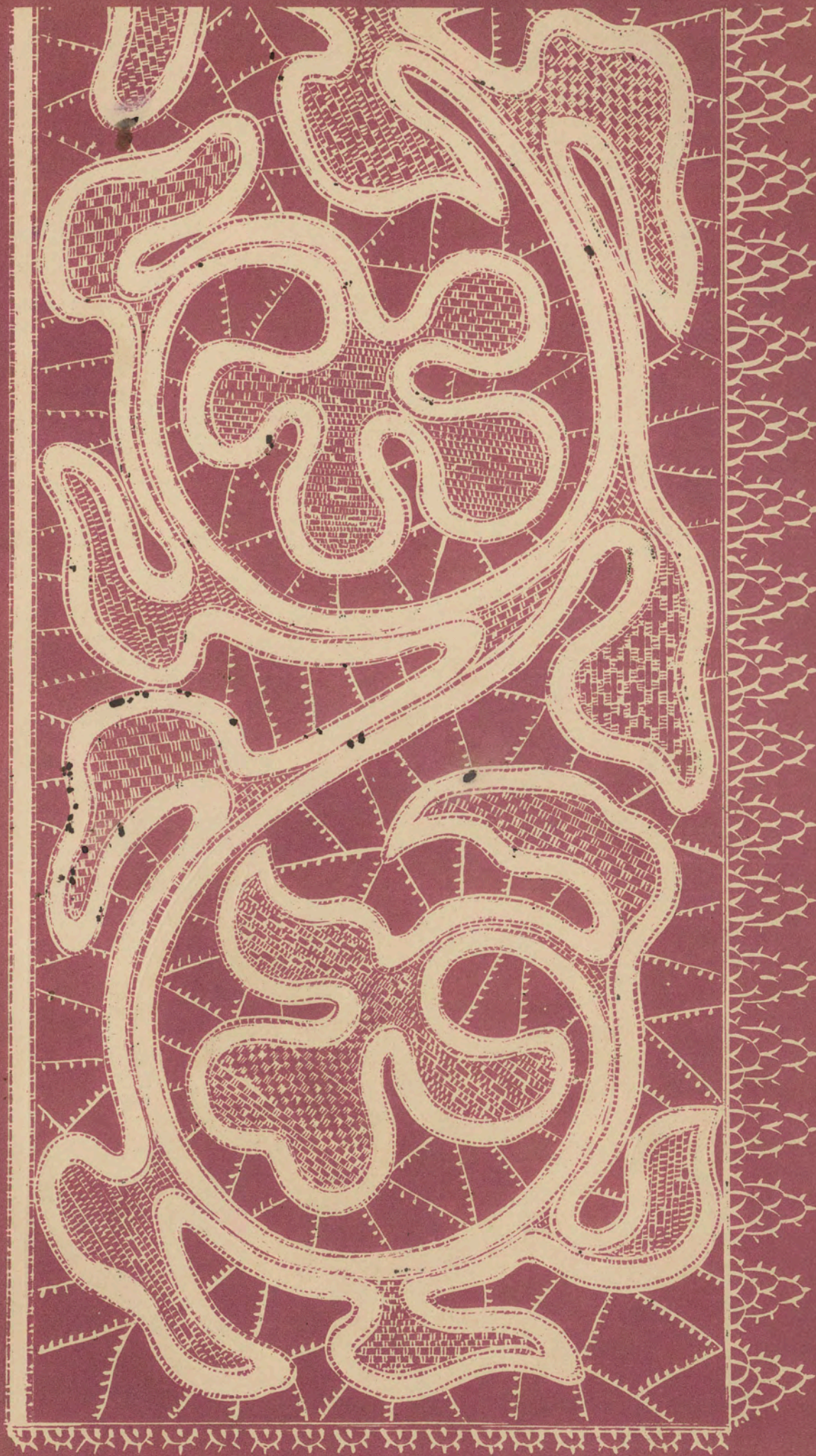


Tape and Point Lace Flounce.

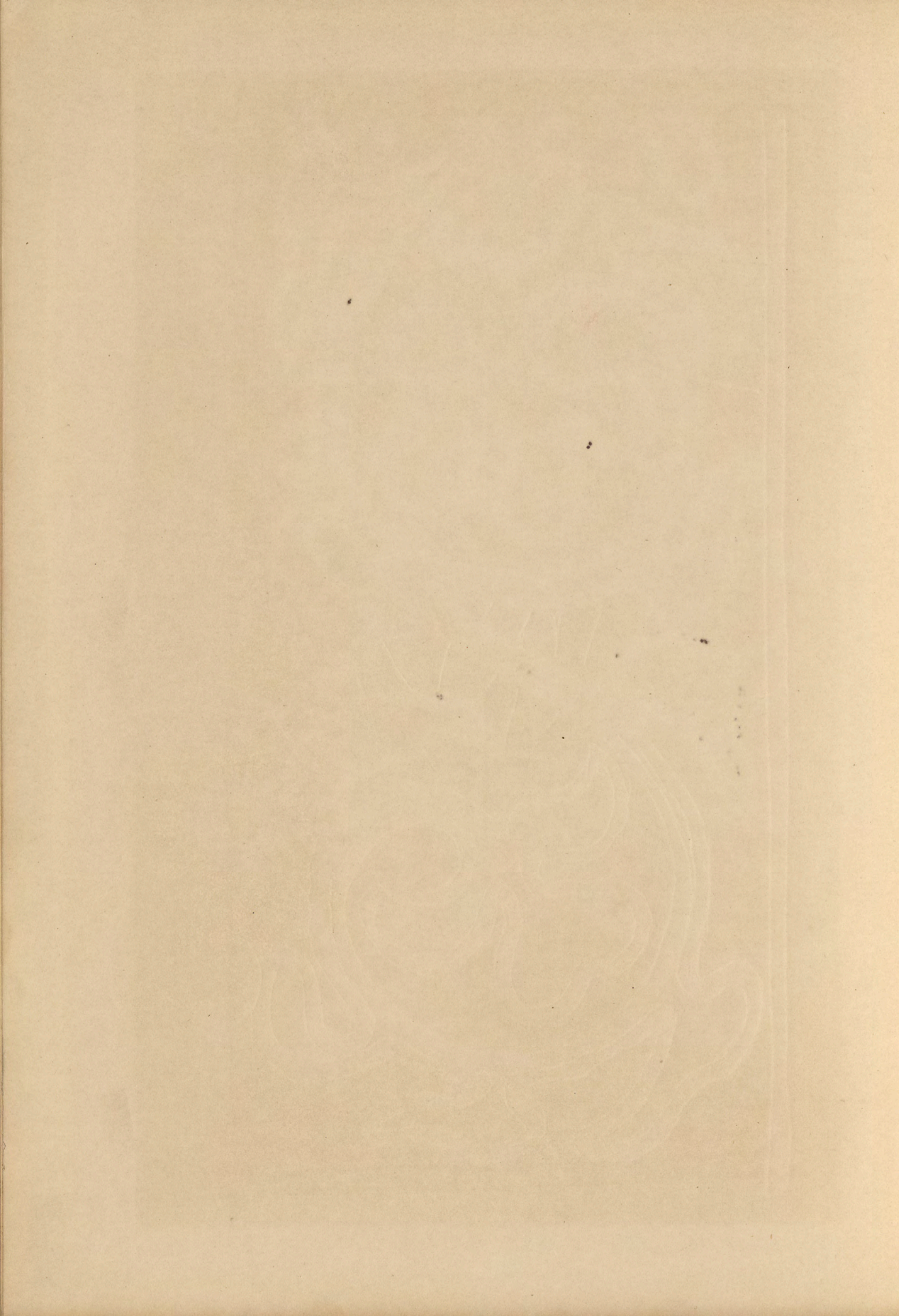
Photo-Chromolith.
A. Toole's Court.



TAPE AND POINT LACE INSERTION.



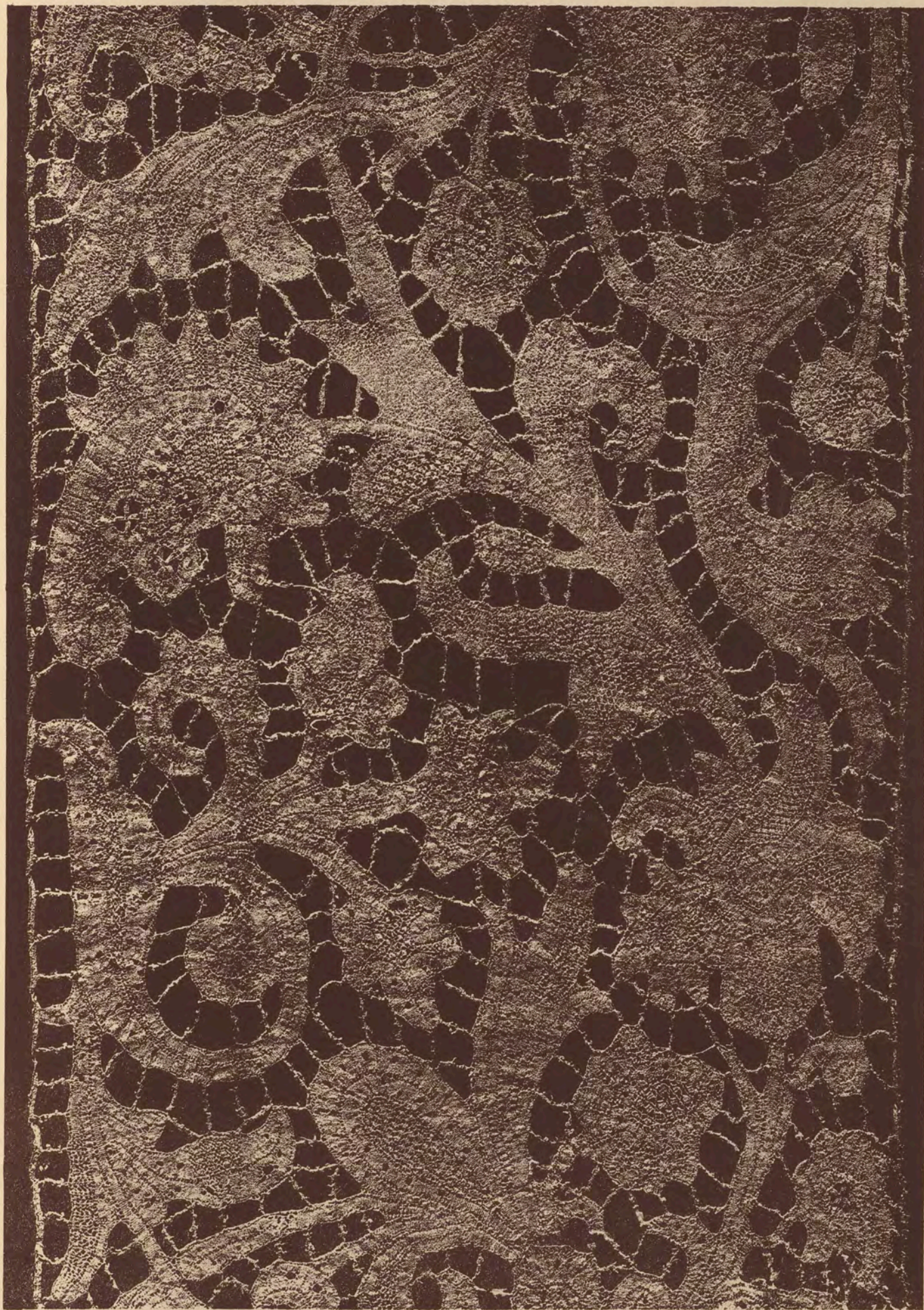
TAPE AND POINT LACE.





*Photo: Chromo Lith.
A. Tooke Court.*

OLD ITALIAN NEEDLEWORK DONE ON LINEN IN RED SILK,
17TH CENTURY.



*Photo-Chromio Lith.
A. Tooke Court.*

BELGIAN CUSHION LACE,

18TH CENTURY.



NEAPOLITAN CUSHION LACE.

LATE 18TH CENTURY.

40.

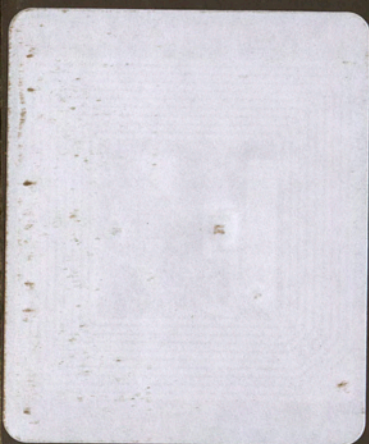
V83.05
S V83.05 H181
Hallstone, S. H. Lilla.
Designs for lace making /
[s.l. : s.n.].
33032001499809

1870

CLEVELAND MUSEUM OF ART



3 3032 00149 9809



Bound by
SMITH BROTHERS,
5, IVY LANE,
WATERLOO ROAD.

